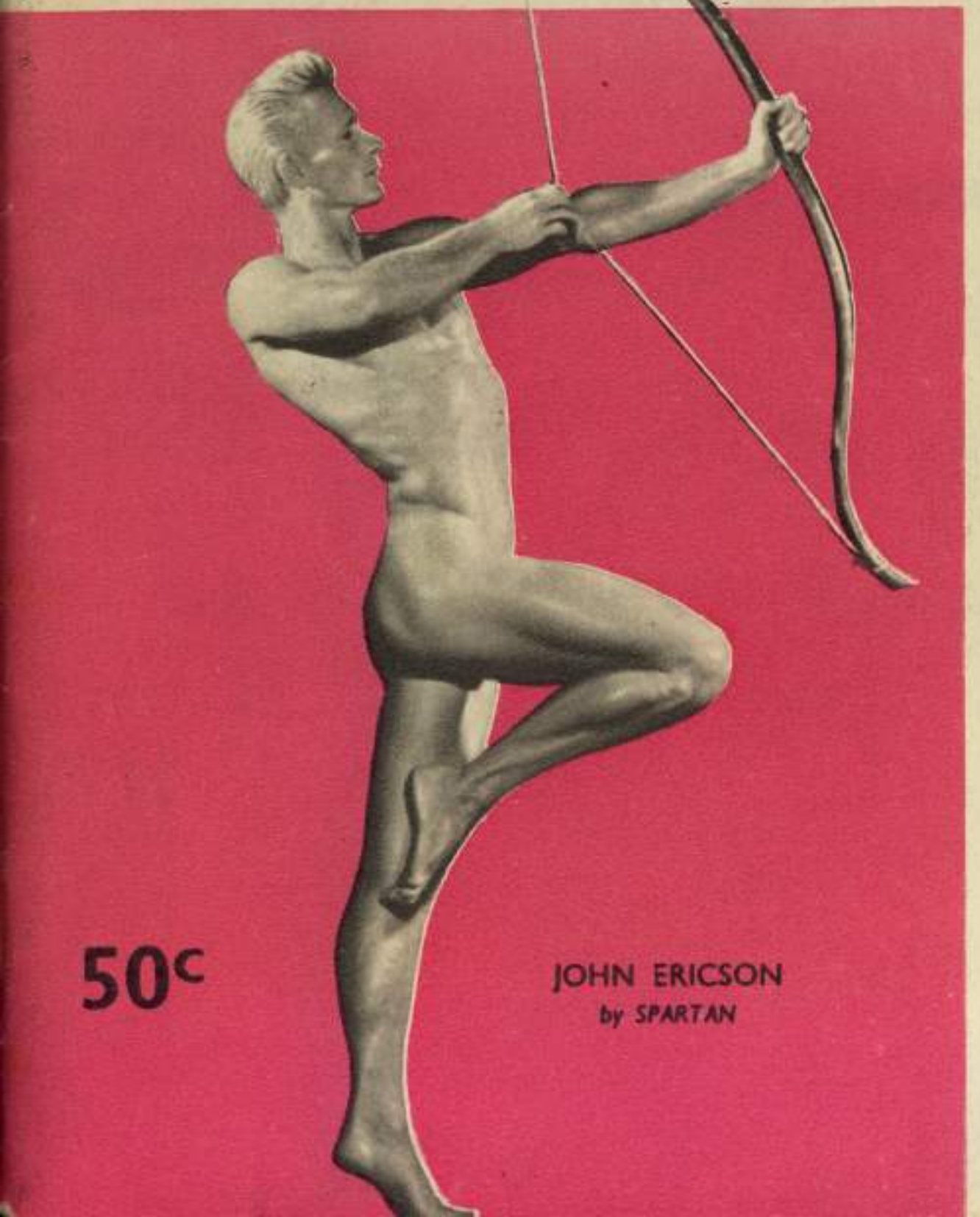
MALE CLASSICS

VOLUME TWO

SUMMER 1957



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MALE CLASSICS

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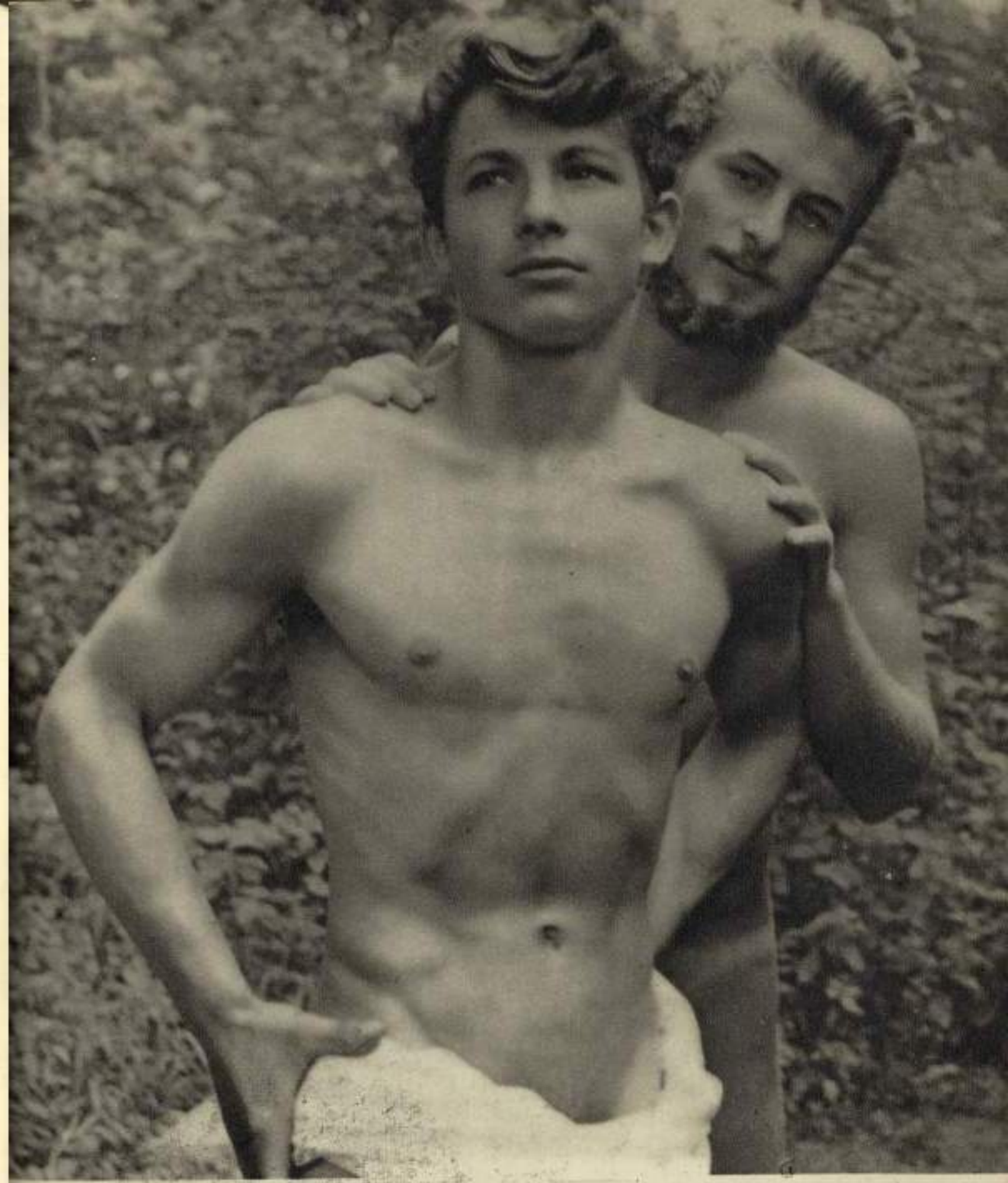
Editorial

SUMMER is the time of the year when we are inclined to take stock of ourselves physically. The sight of strong, healthy bodies on the beach and in swimming pools draws attention to our own miserable condition.

As in all stocktaking, the important thing is accuracy. We must be honest with ourselves, not passing over lightly the things which are not to our credit nor put an exaggerated aspect upon those that are, otherwise we shall strike a balance that is not a true one.

Success in life demands concentration of energies and forcefulness and not the least important to take notice of is a purely physical one—the health and development of the body. Within a wide limit, every man is responsible for the condition of his health and strength or weakness of his body. If a man allows his physique to deteriorate, it is a sign of mental and moral weakness. There is no excuse at all for allowing this condition. In this day young men have access to modern equipment and scientific courses of training. Numerous gyms and Y.M.C.A.'s throughout the country have barbells, dumbells, expanders, pulleys, bars, etc. with qualified teachers ready to help.

The past has its lessons for the future. The failures we have experienced have largely been the result of our personal weakness. Now is the time to put all this behind you. You too, can be a "MALE CLASSIC."



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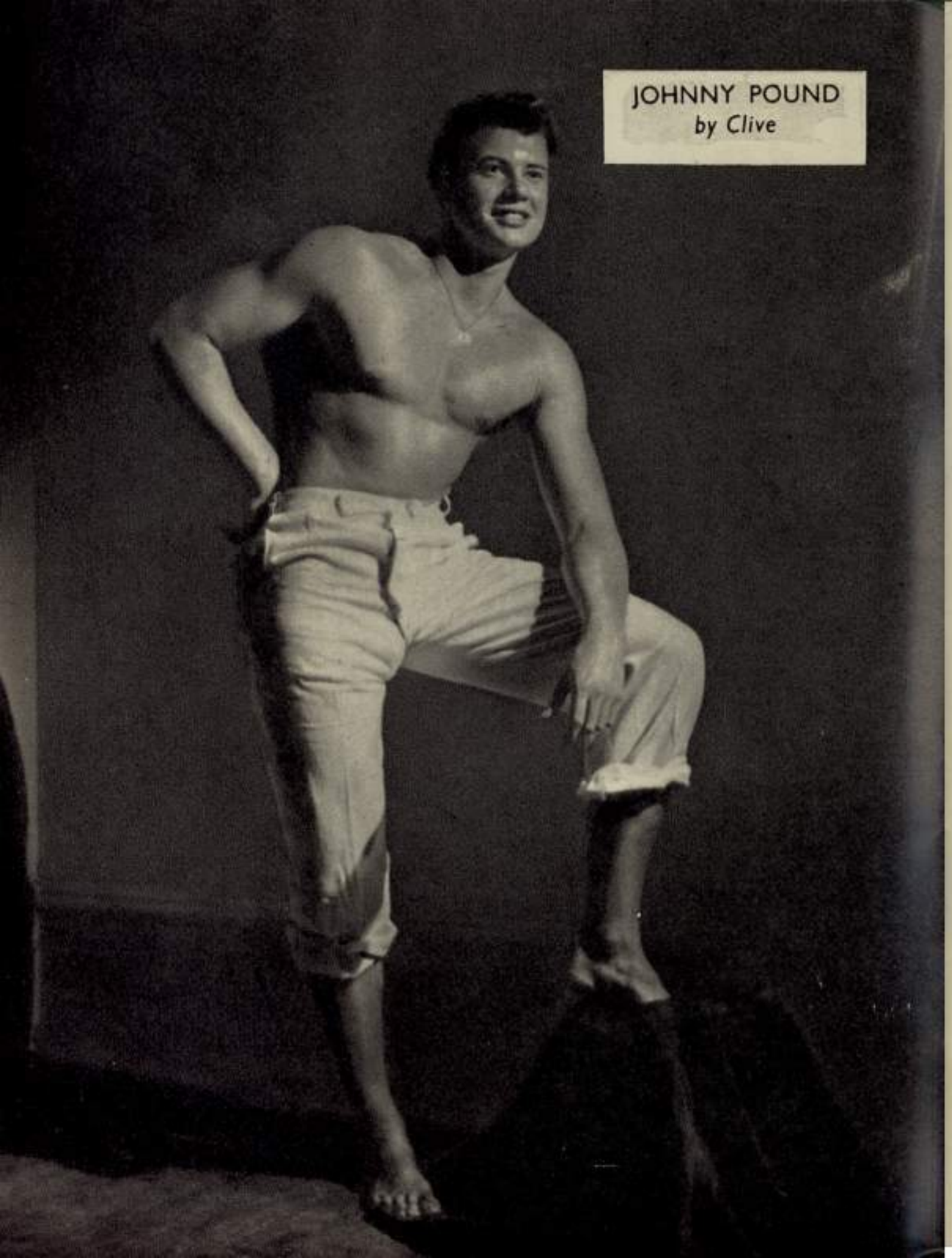

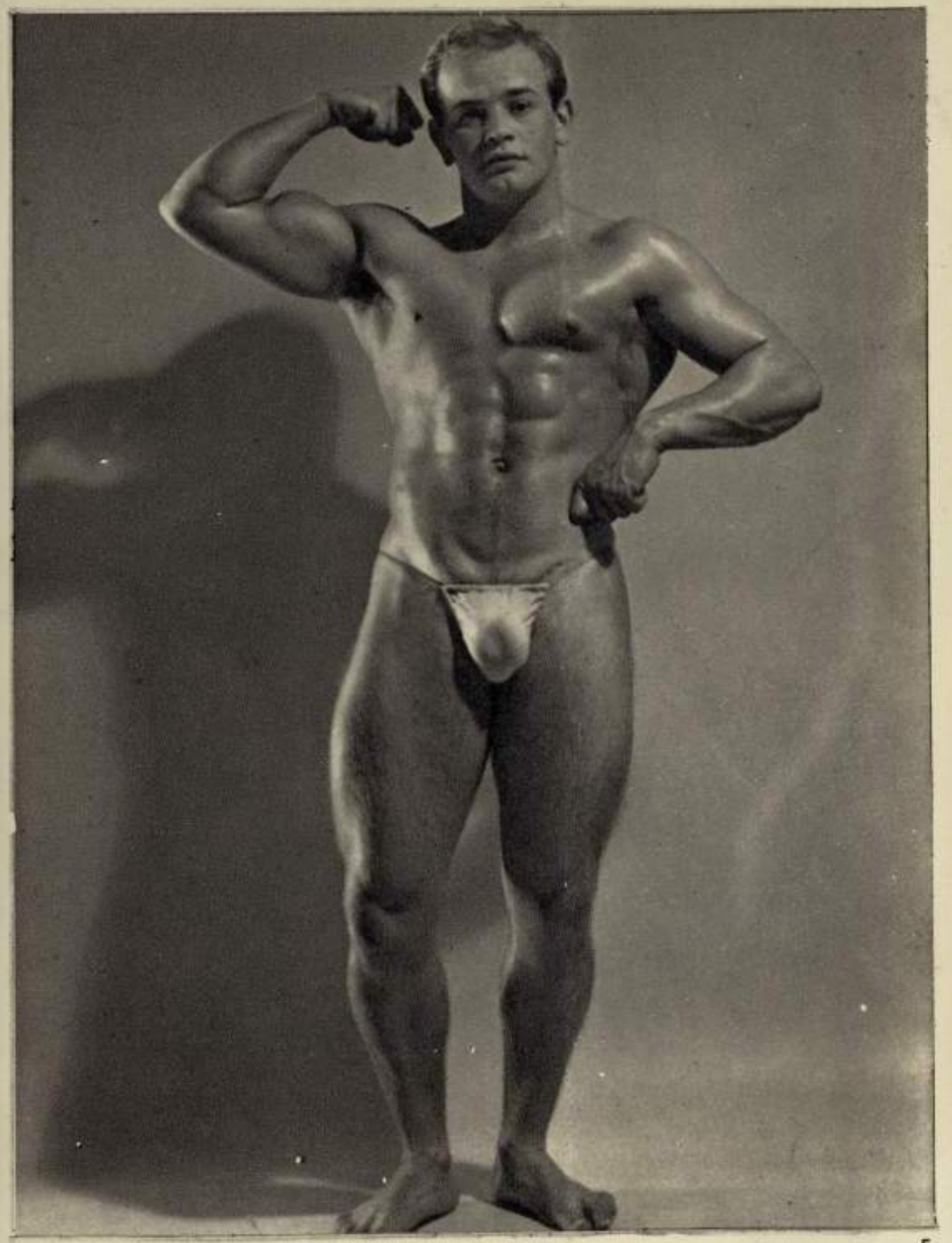

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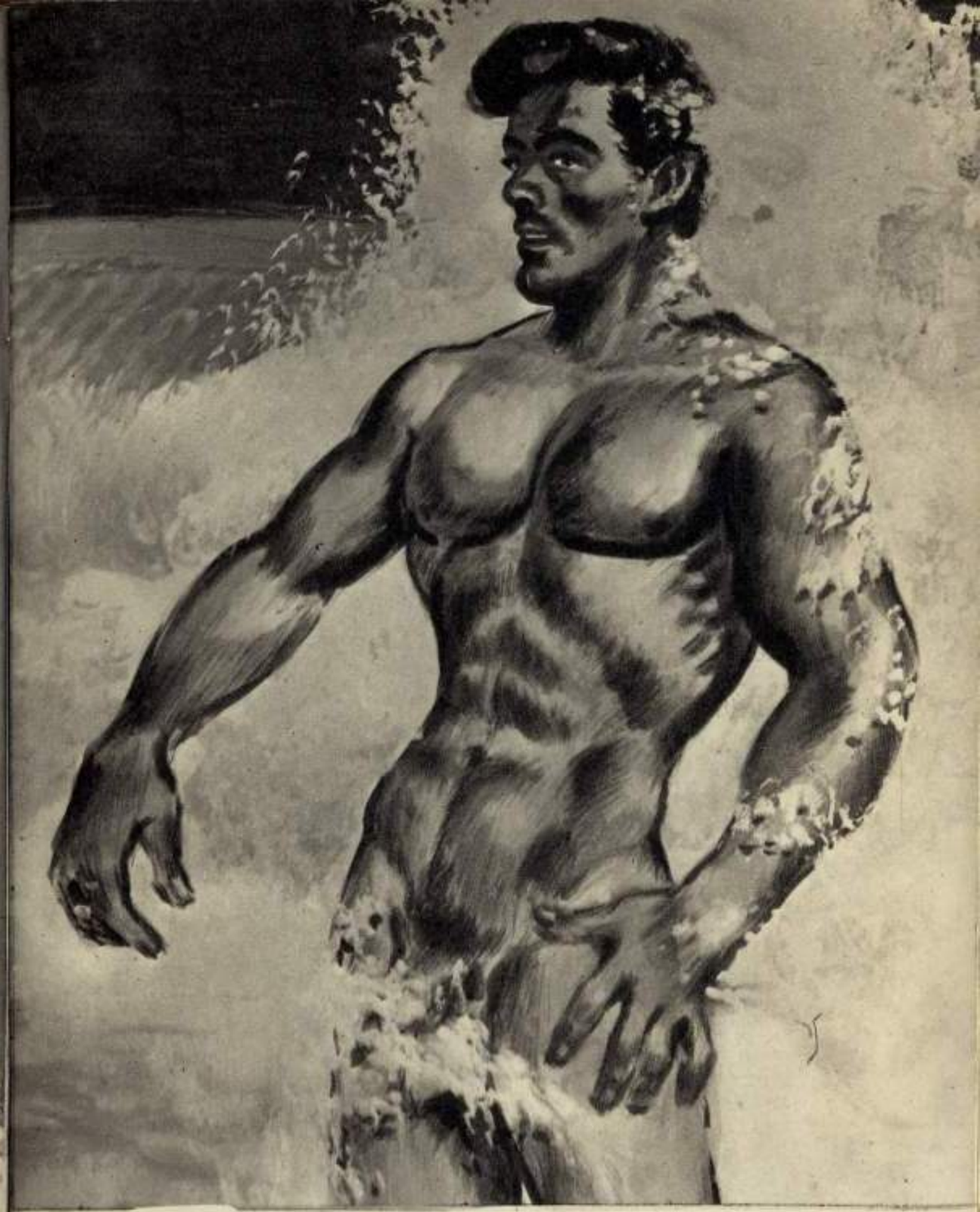

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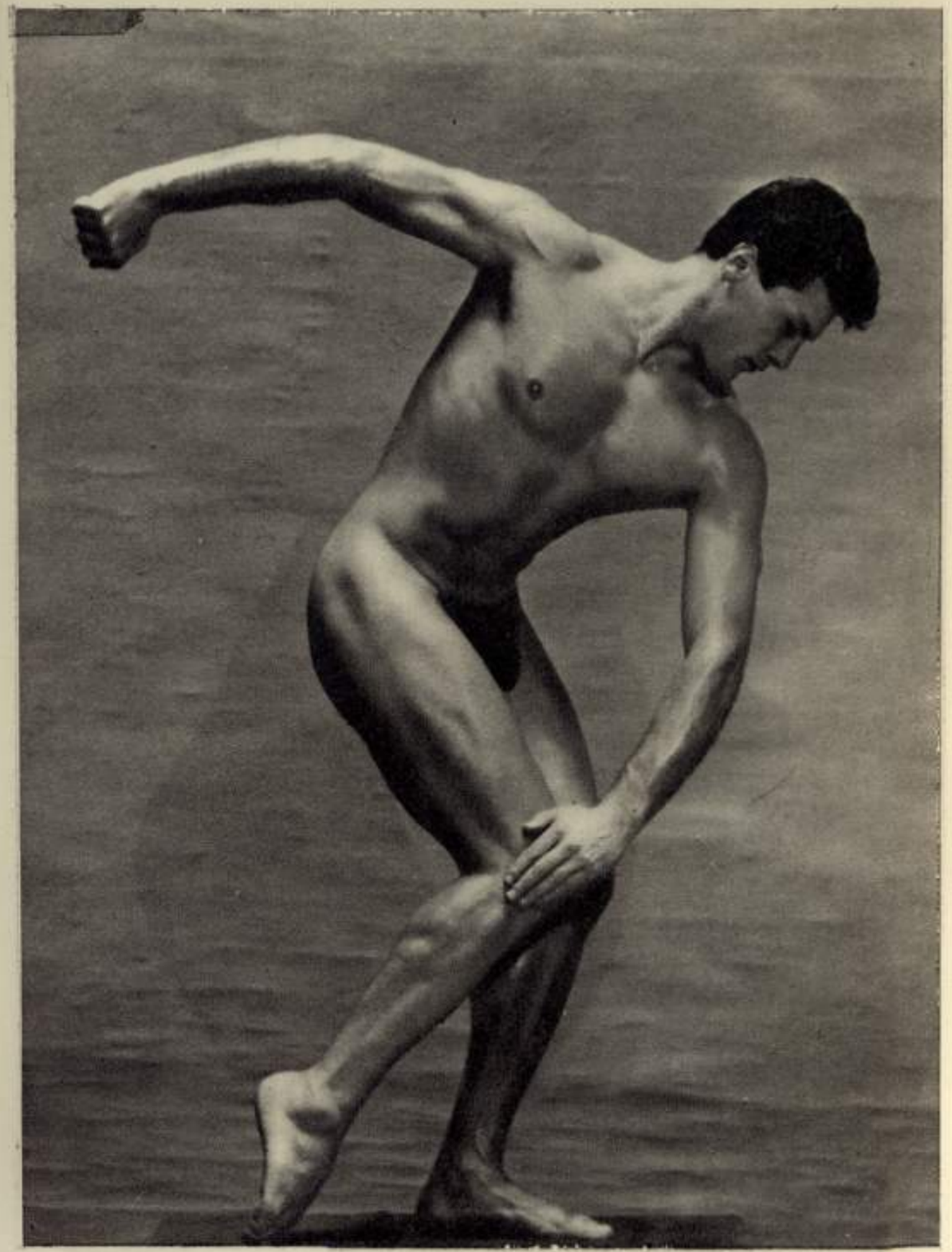

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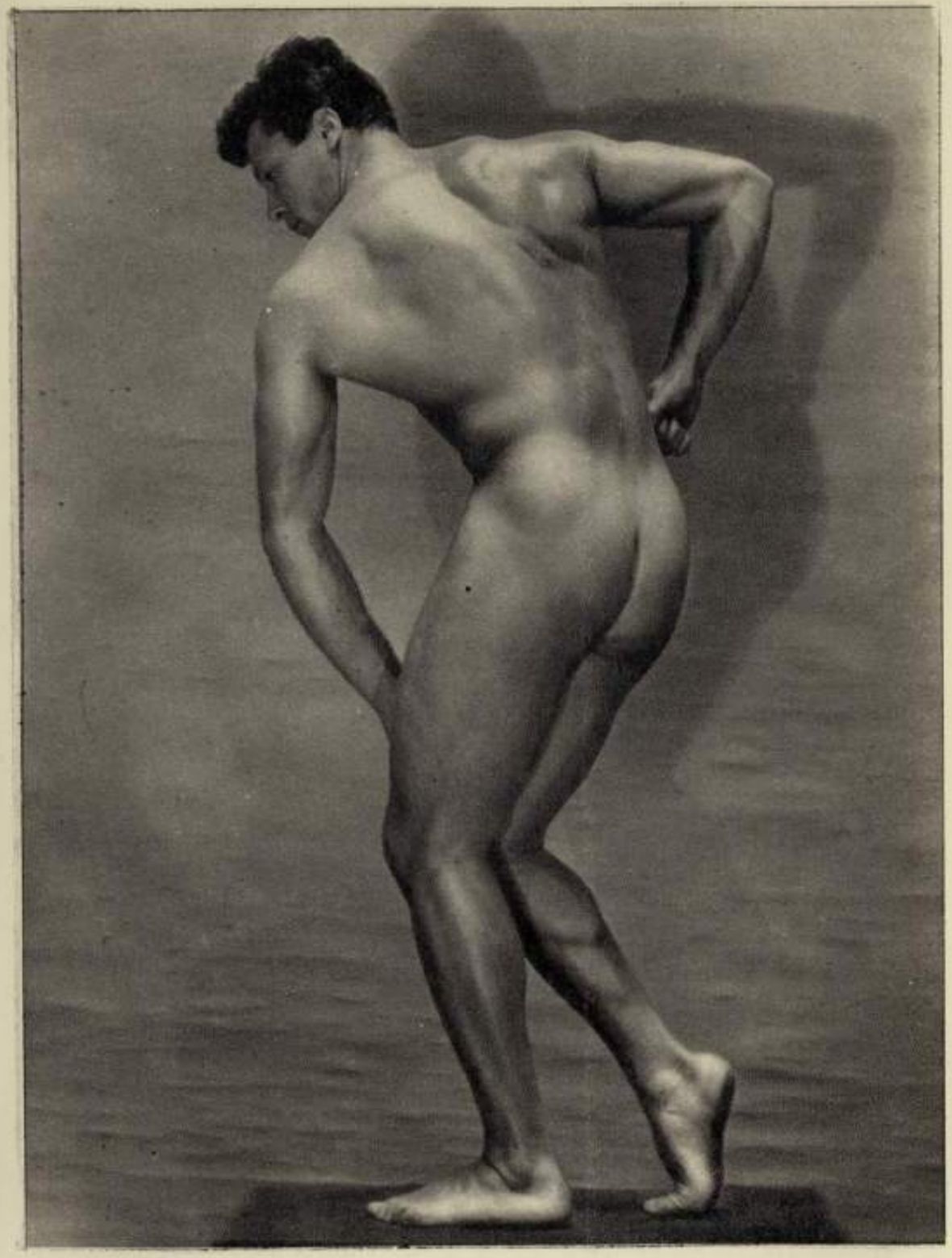

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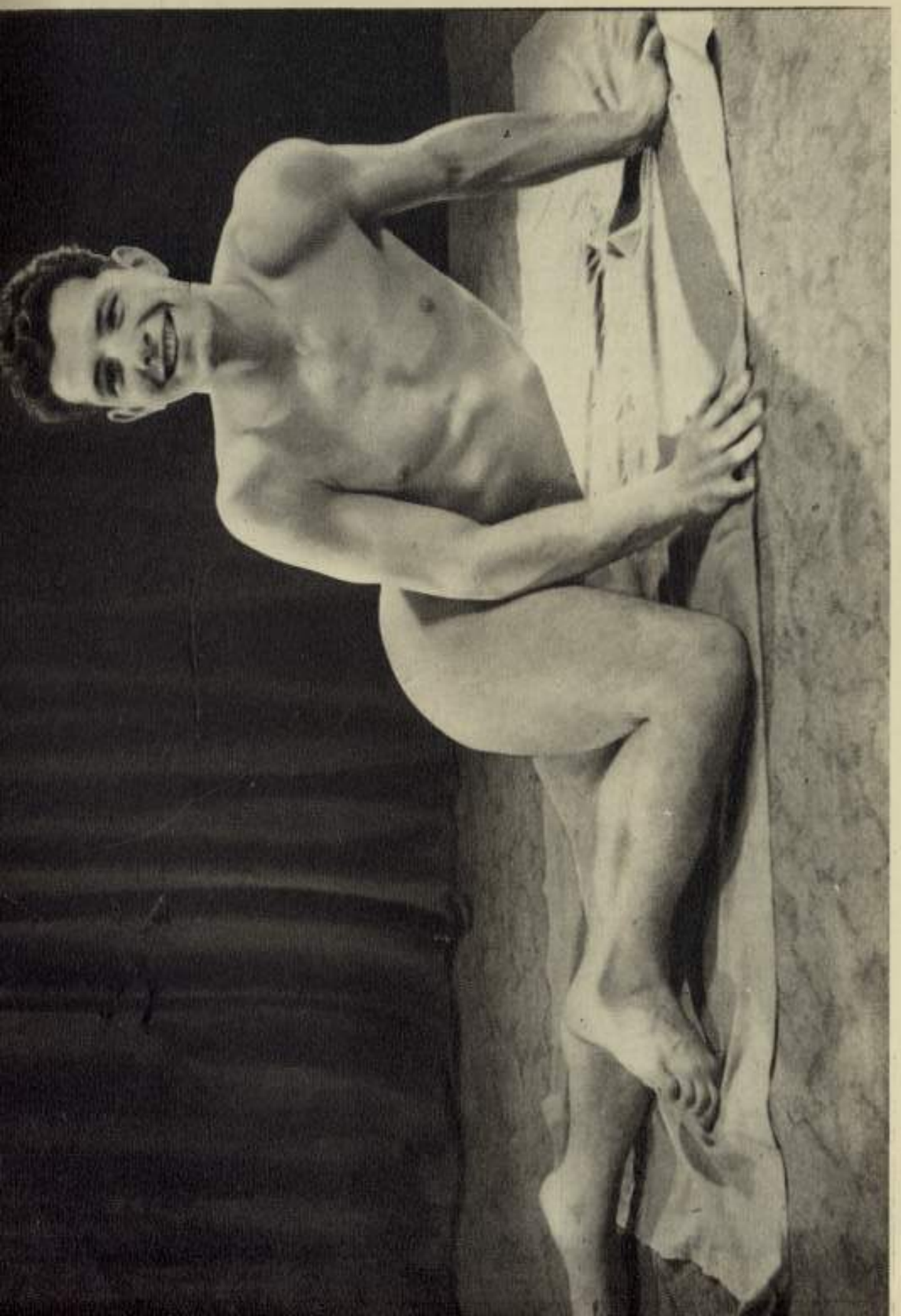

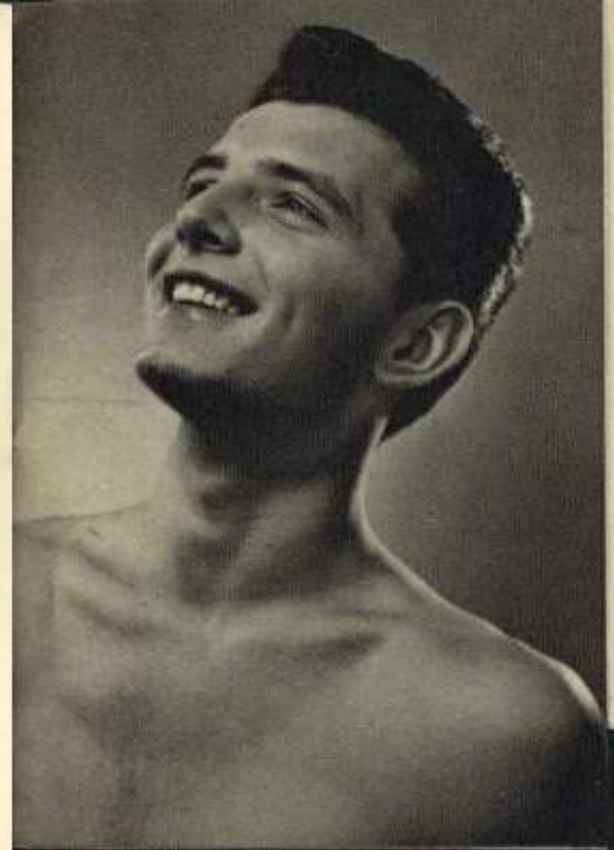

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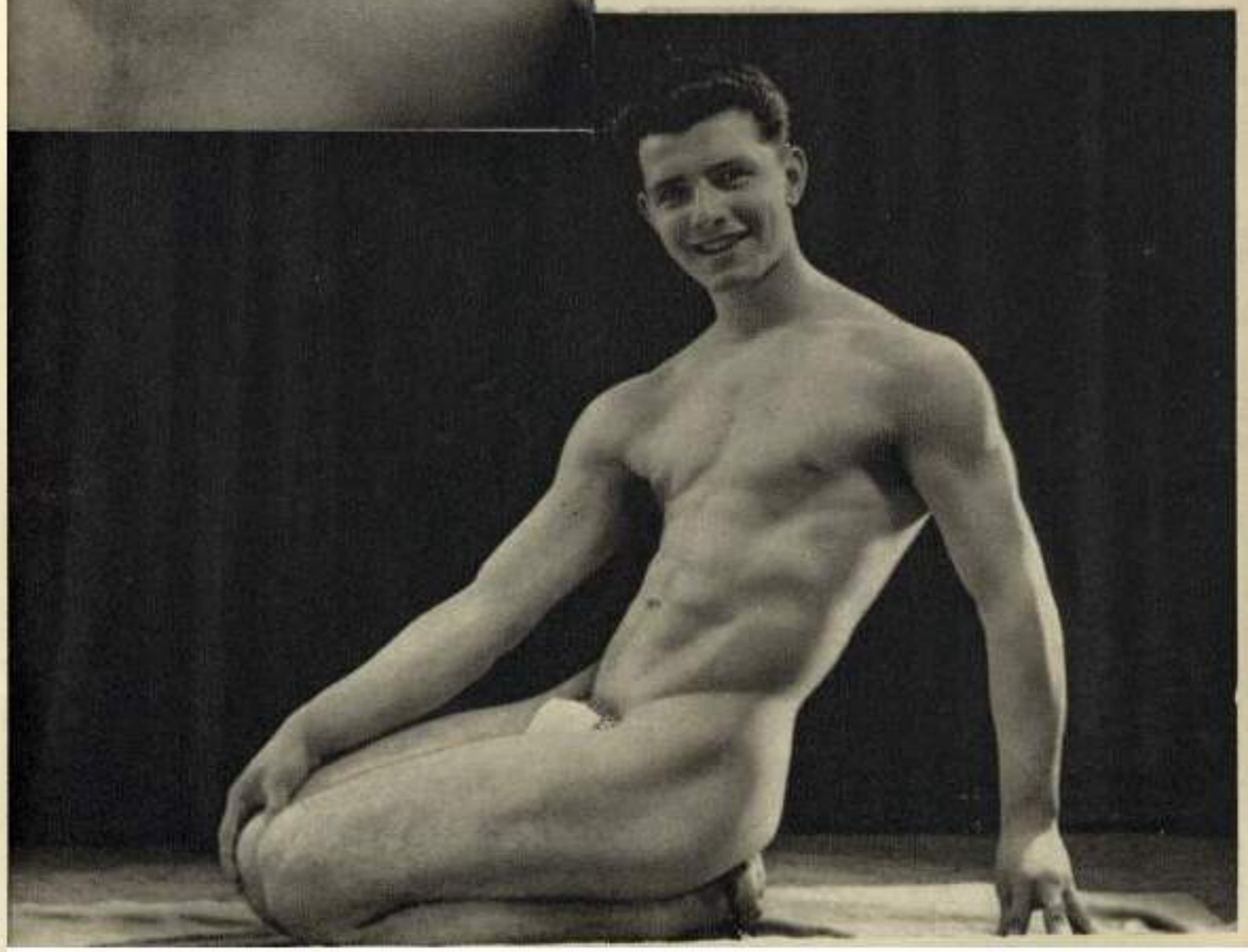

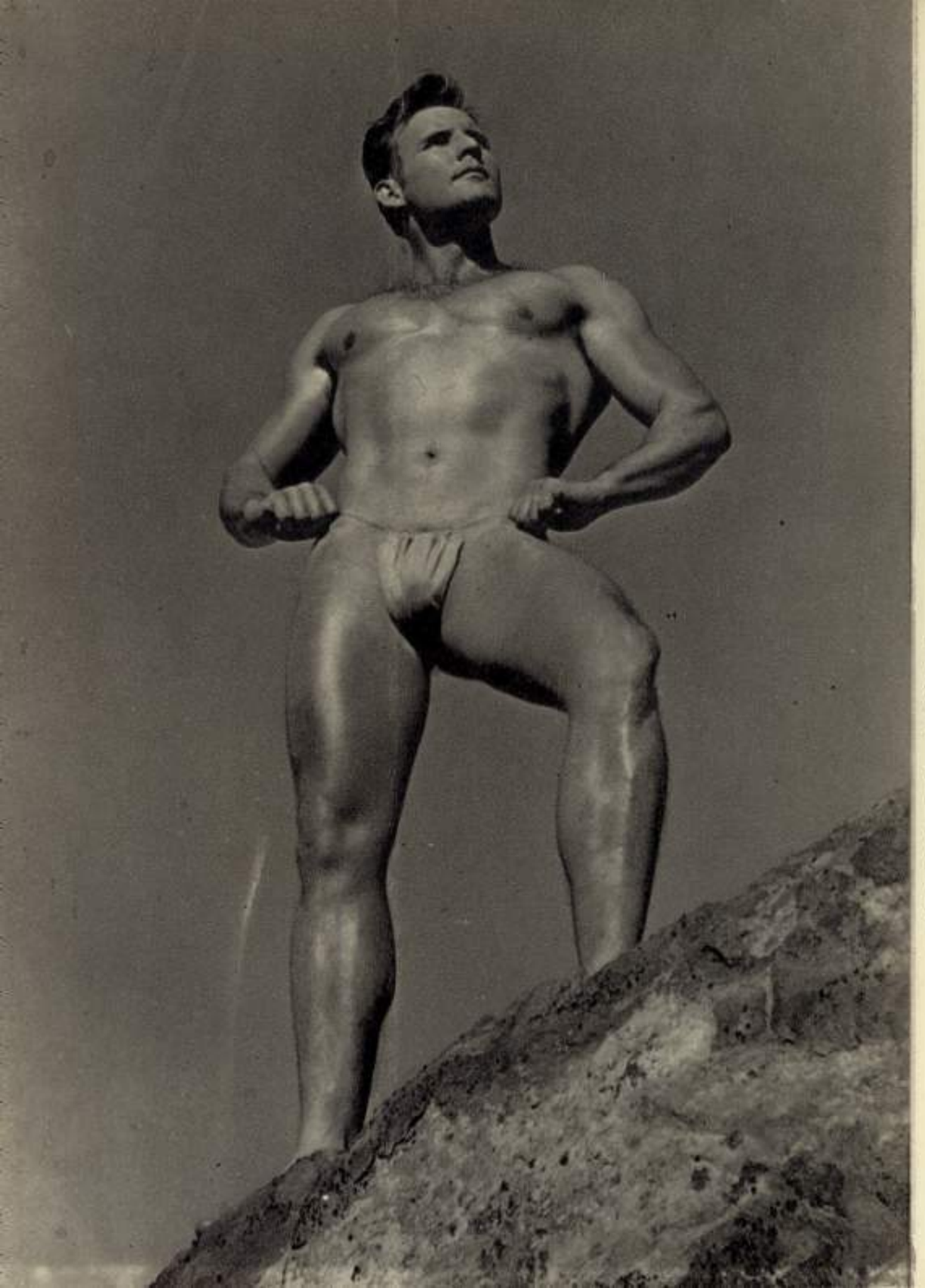

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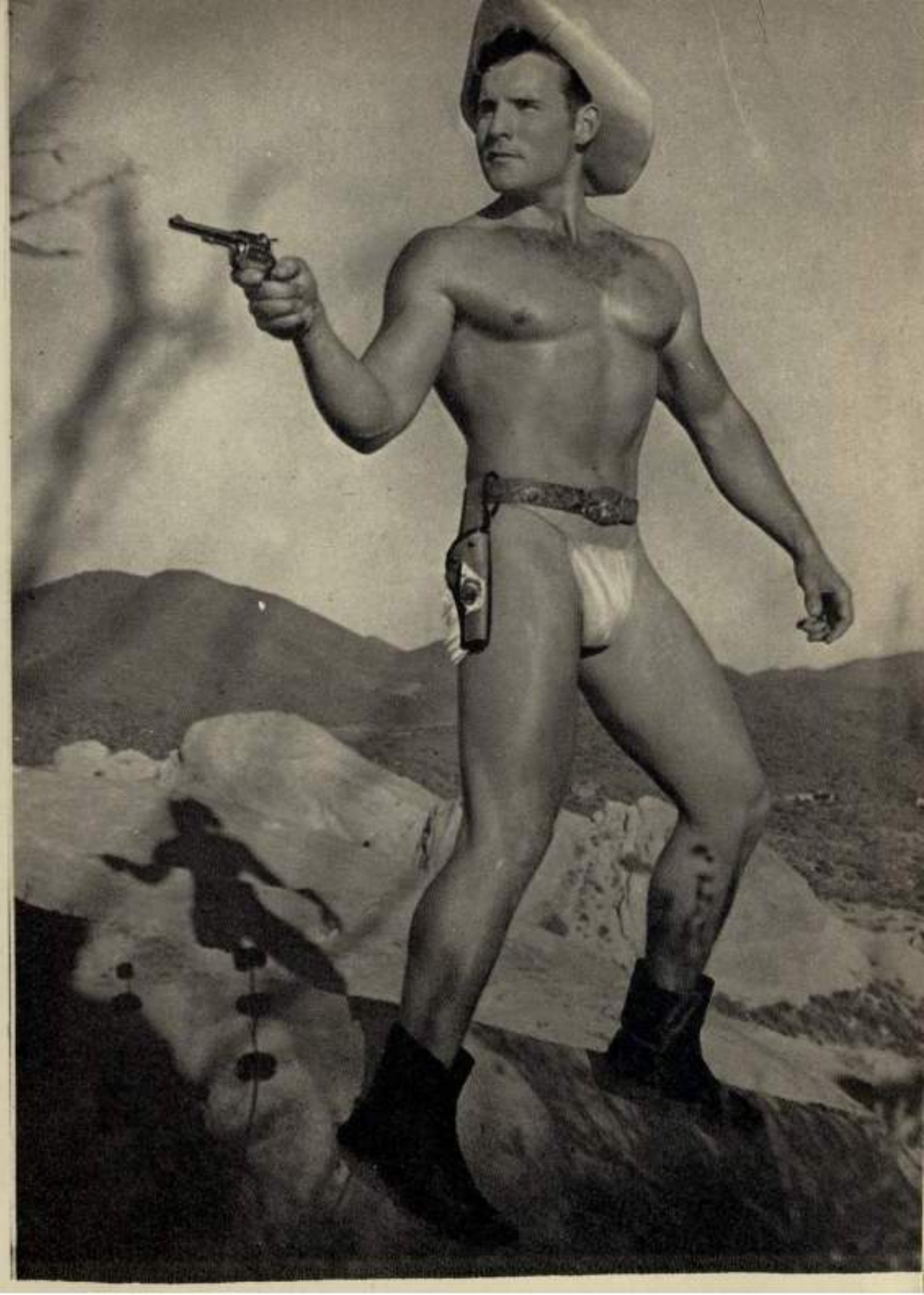

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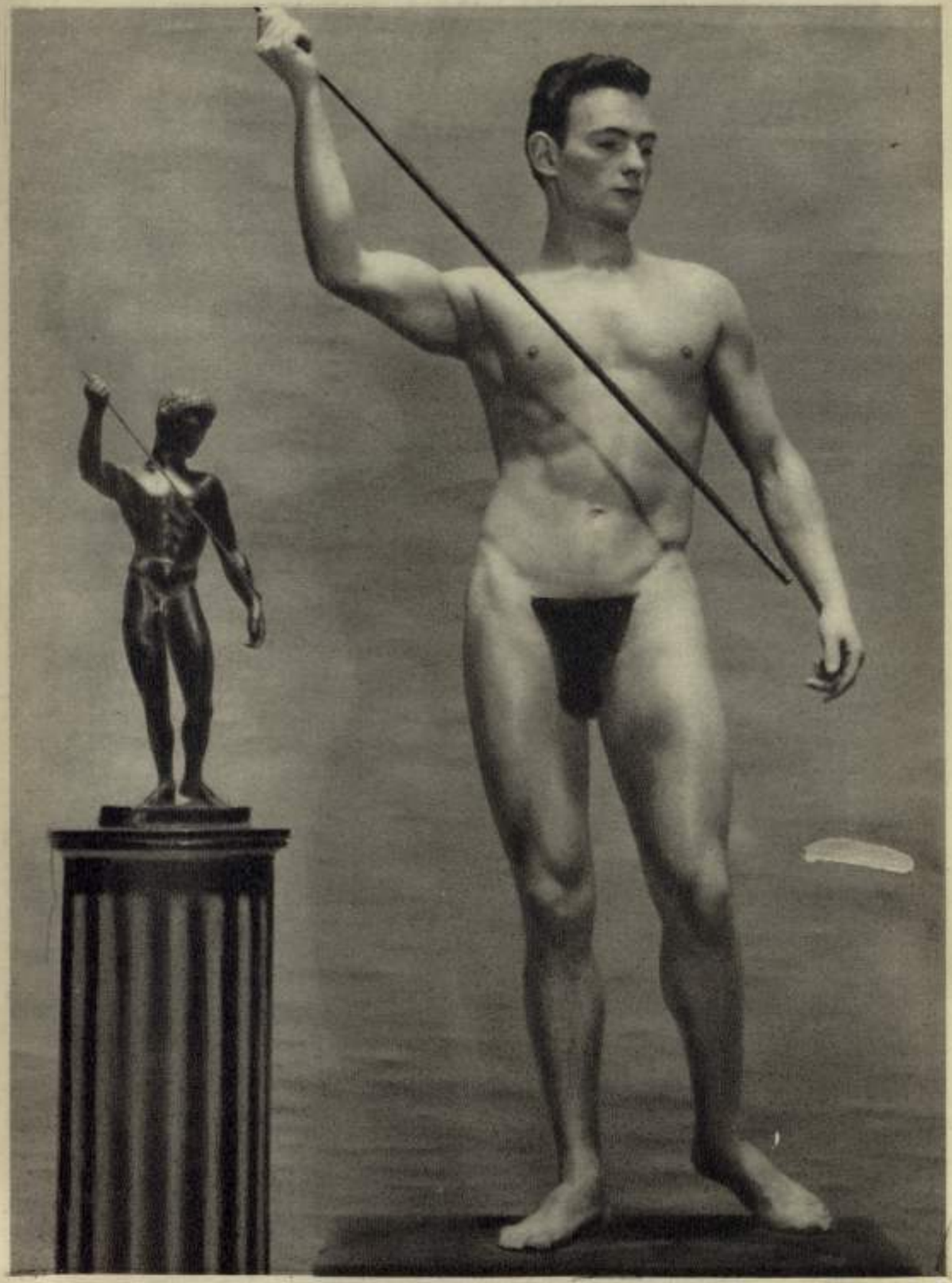

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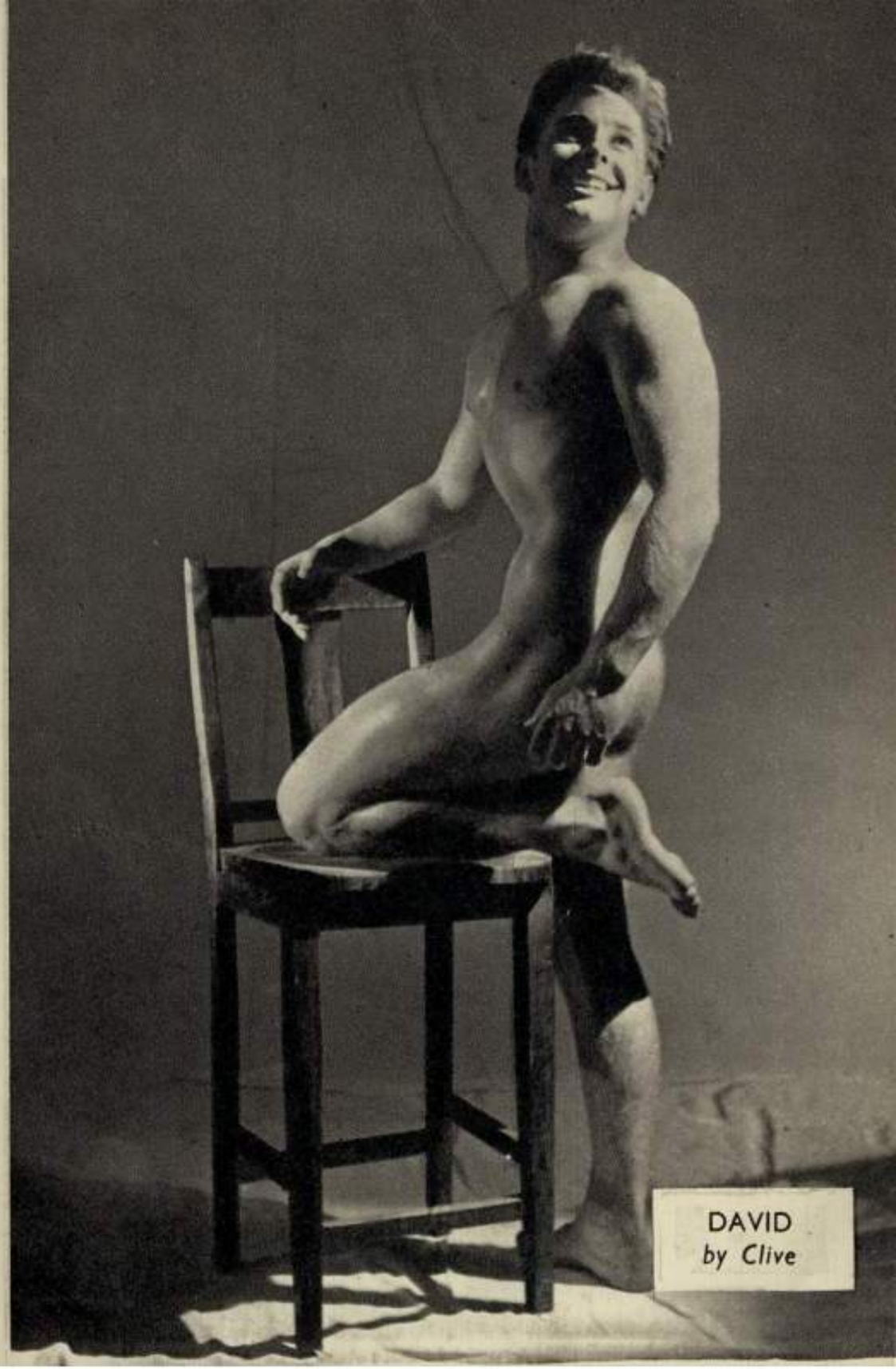

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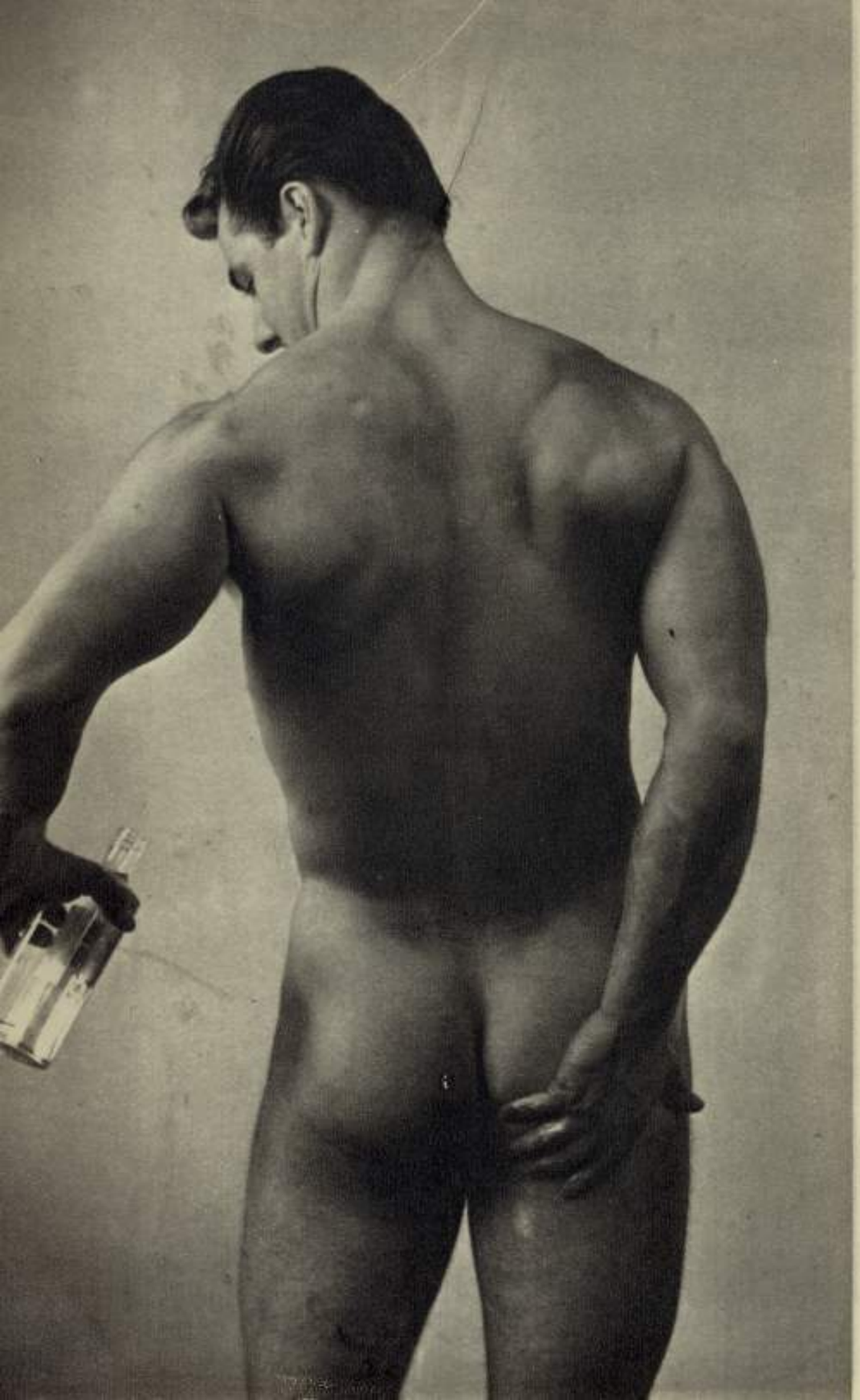

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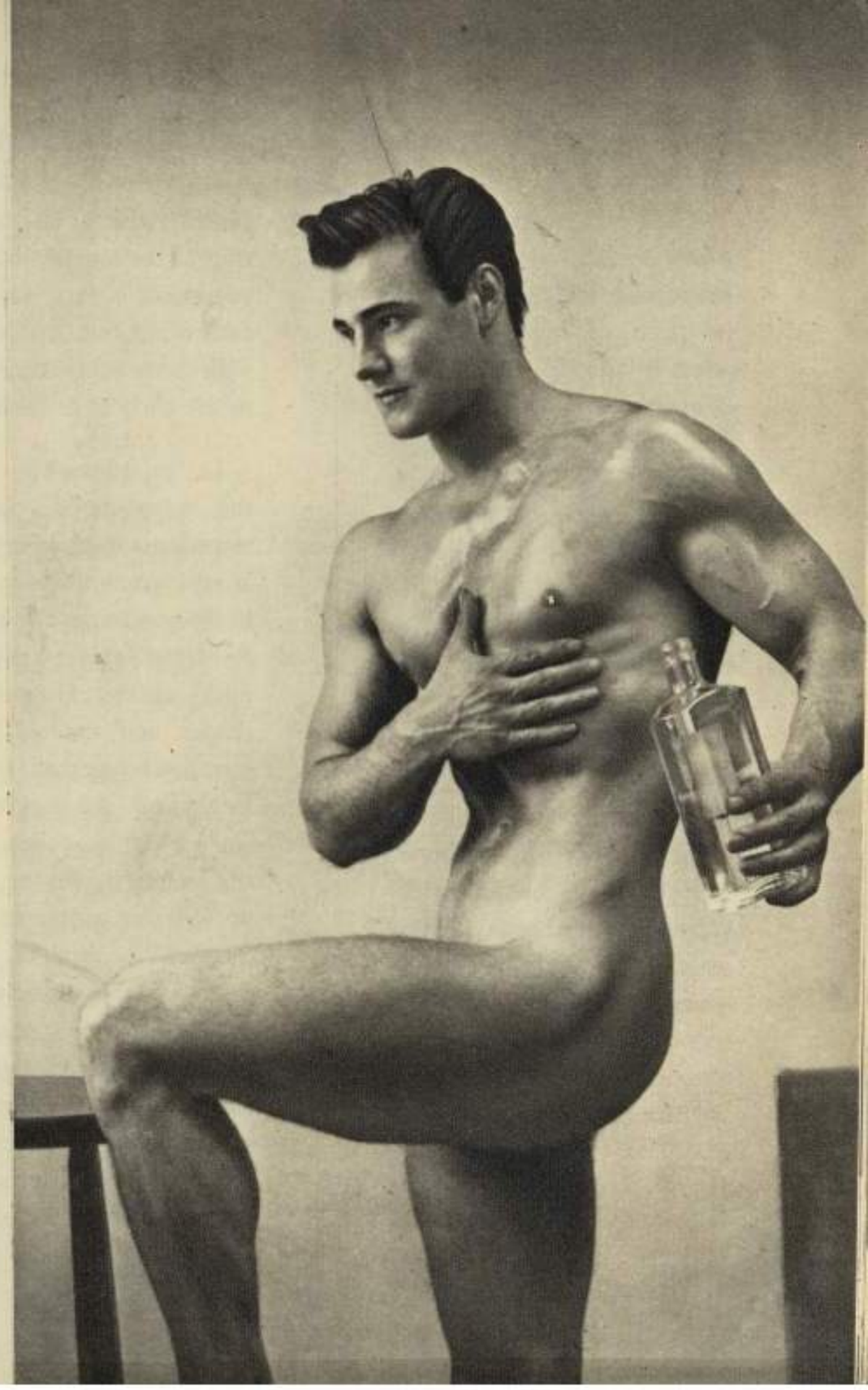


Proportions of the Male Body

by Alan James

The beauty of the human form is dependent on the proportion and properties of its parts as related to one another and to the whole. What these proportions and properties should be to achieve artistic distinction depends on the opinion of those trained in the art of seeing and appreciating beautiful form and shape. By their trained ability the artist, the sculptor and the architect know what looks correctly proportioned, whether its shape, its modelling and its form are good. The sculptor continues to cut away until the carved mass looks right. That is when the contours, the shapes and the forms which constitute the proportions are pleasing.

The good proportions of the body result from the consideration of the relationship of the length, width and volume of a part, not only to each other, but in comparison with those of another part or to the body as a whole.

In an attempt to record the proportions, the tape measure is used to obtain the largest circumference of the limbs and torso. The biceps, forearms and wrists, the neck, chest and waist, the thighs and calves, are all measured together with the height of the figure. The weight is also taken. When the measurements of various persons are compared an indication is obtained of the bulk of the muscles. We know that one person has biceps one inch larger than another person. When, however, the persons are actually viewed, this difference may not be apparent, for, although the circumference of the biceps may be larger, the limb may be longer so that in appearance the greater length seems to reduce the circumference. Often you admire the splendid physique and fine muscular development of a certain person. When measurements are compared you are sometimes surprised to find that they are less than your own. Here again it is the proportions which are all important and suggest that fine physical appearance.

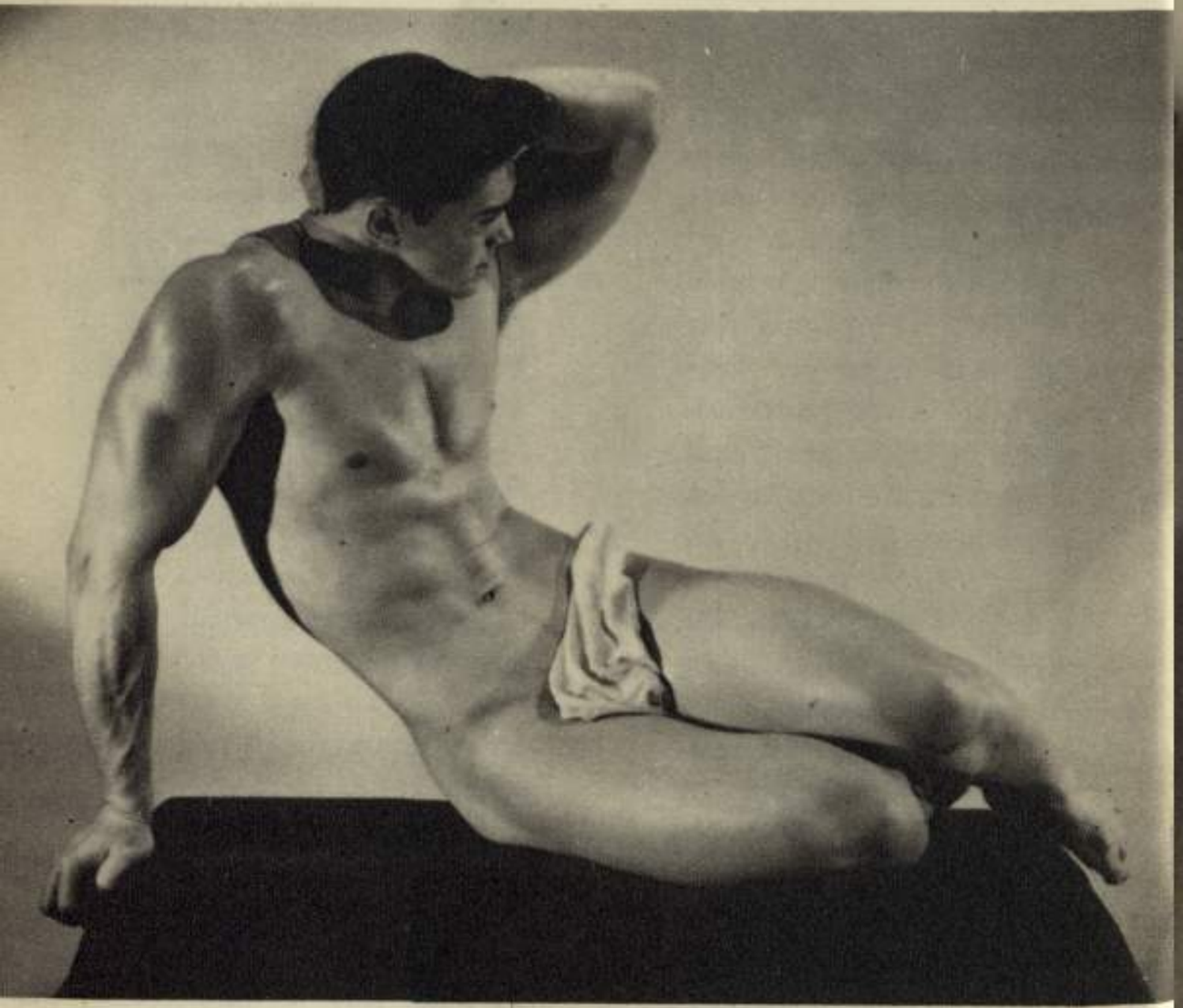
In addition then to the muscle measurements, the length of the limbs and sizes of parts of the body are needed to give a more complete and accurate picture and basis for comparison.

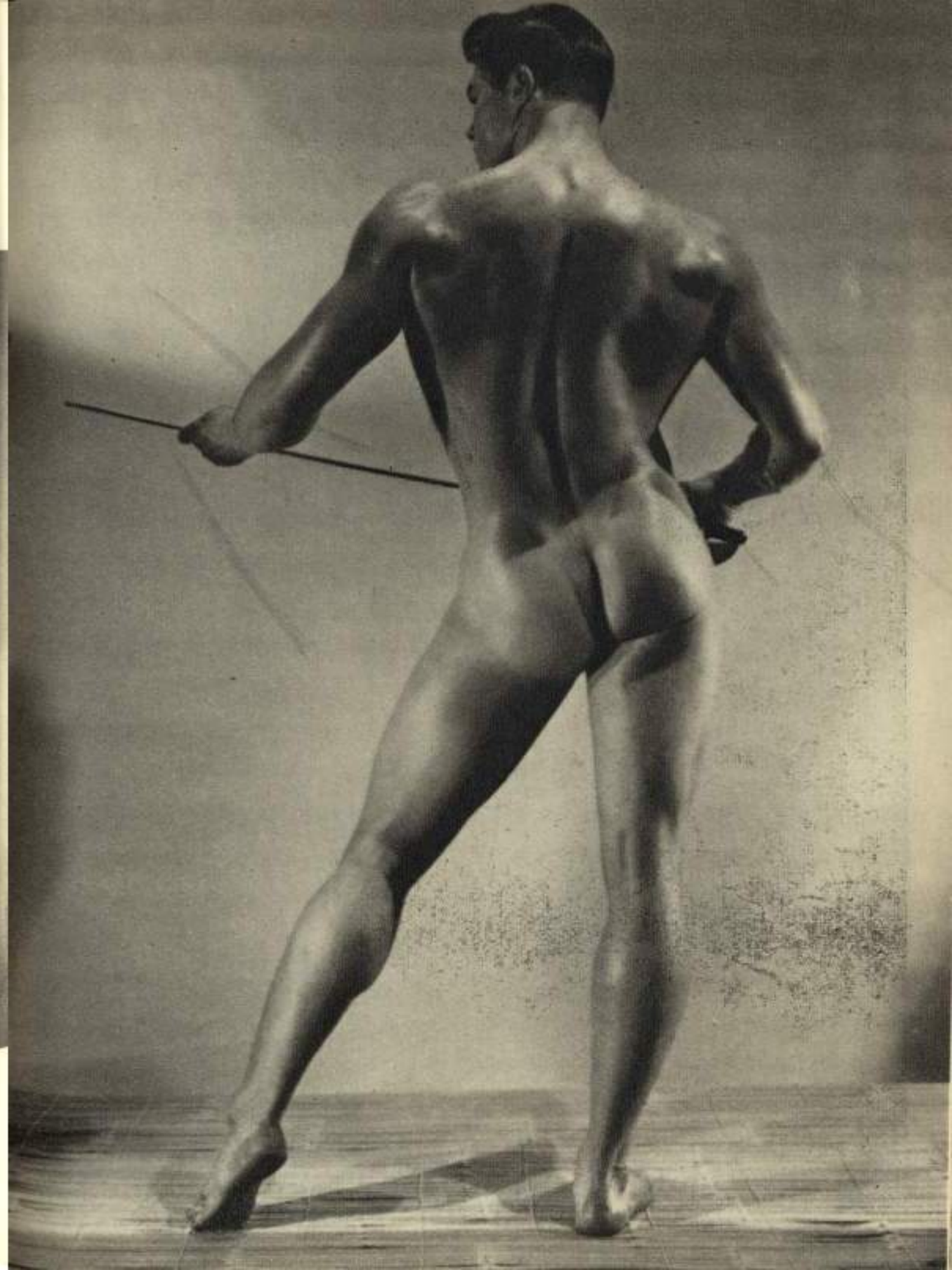
Various authorities have given much thought to this matter. Science has obtained exhaustive information by the measurement of people in all walks of life and of all standards of physical development. The average has been worked out from the measurements of good, bad and indifferent specimens. But the average is the commonplace and it is only of interest to the scientist. What the bodybuilder requires is at least an average based on the measurements of fine specimens so that he can compare his body with those of accepted excellence.

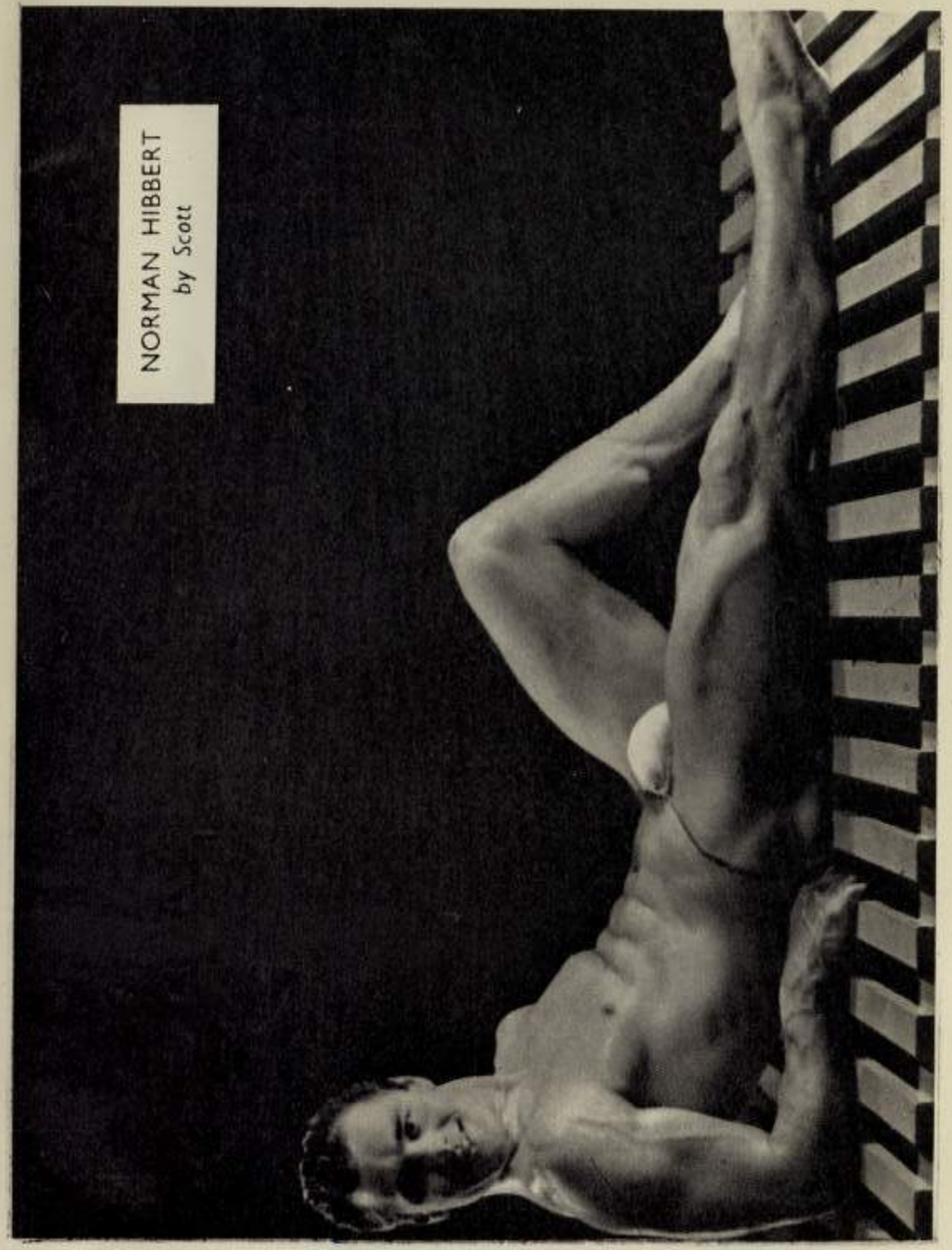
Art has its ideals too and from them the bodybuilder can obtain a guide which sets forth the ideal proportions of the human form based on good examples only and thus free from the lowering influence on the standards by inclusion, as in science, of poor and indifferent examples. It is obvious, therefore, that persons of varying heights will have different sets of measurements but the PROPORTIONS are always the same.

TIM CONLEY

by Bruce



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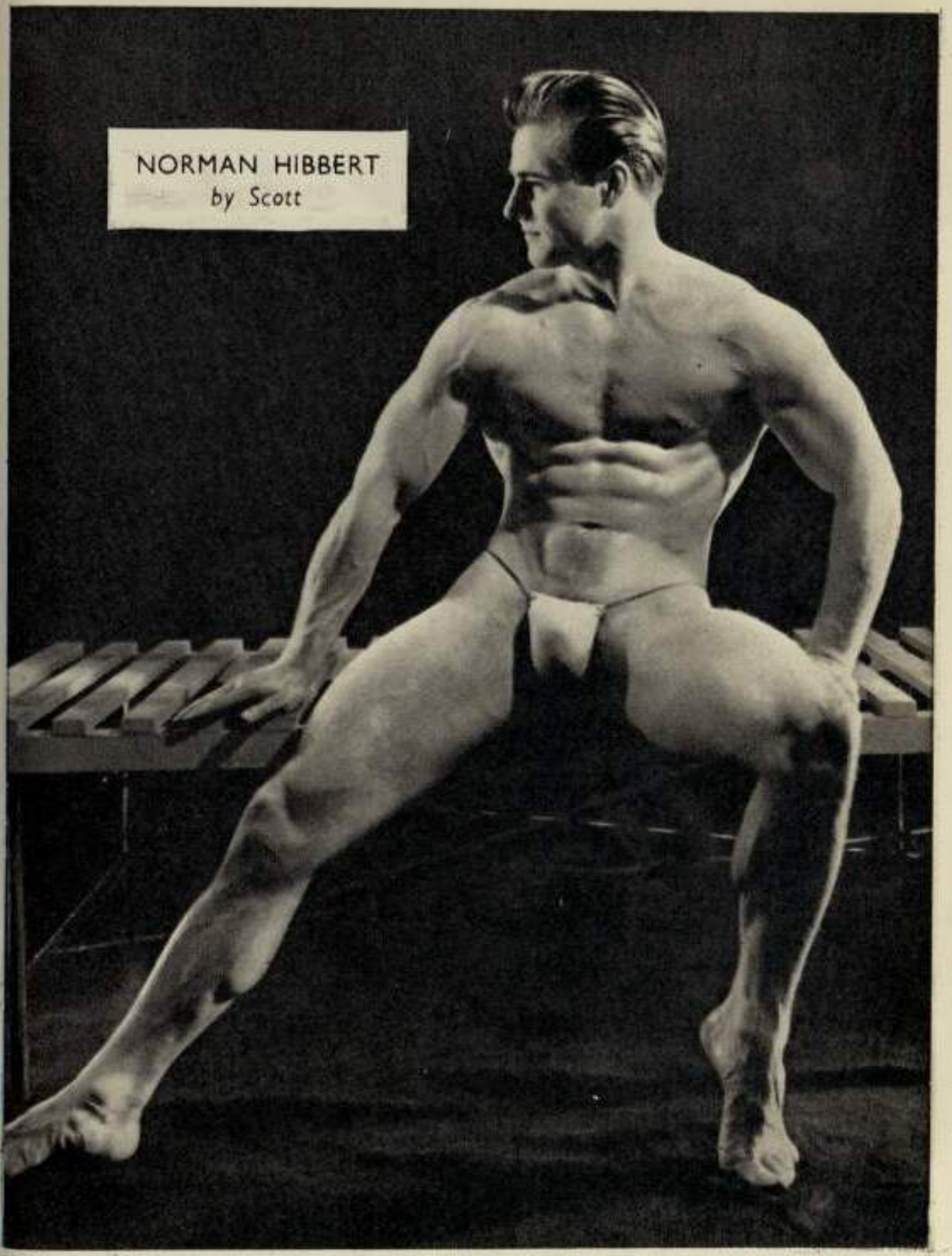
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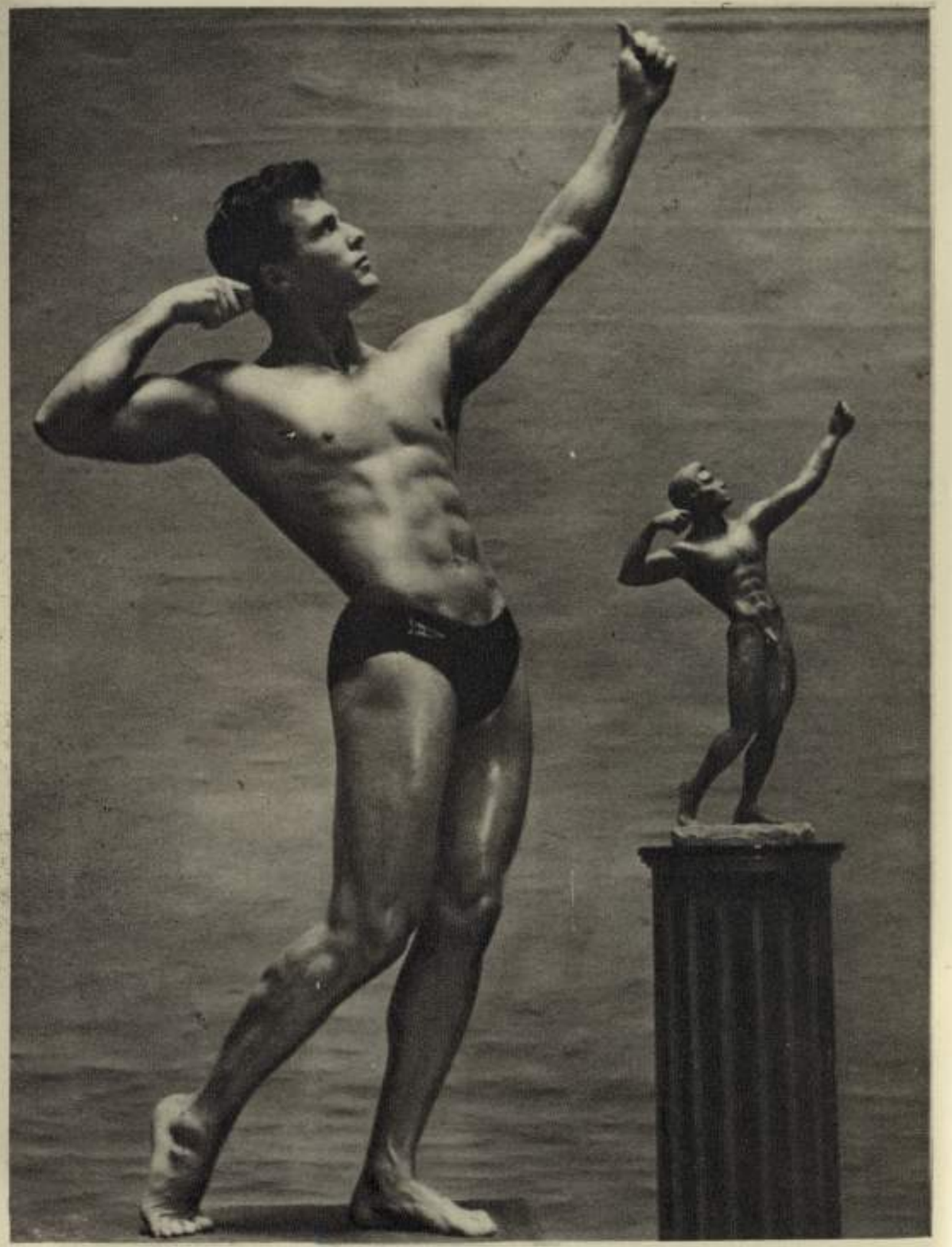

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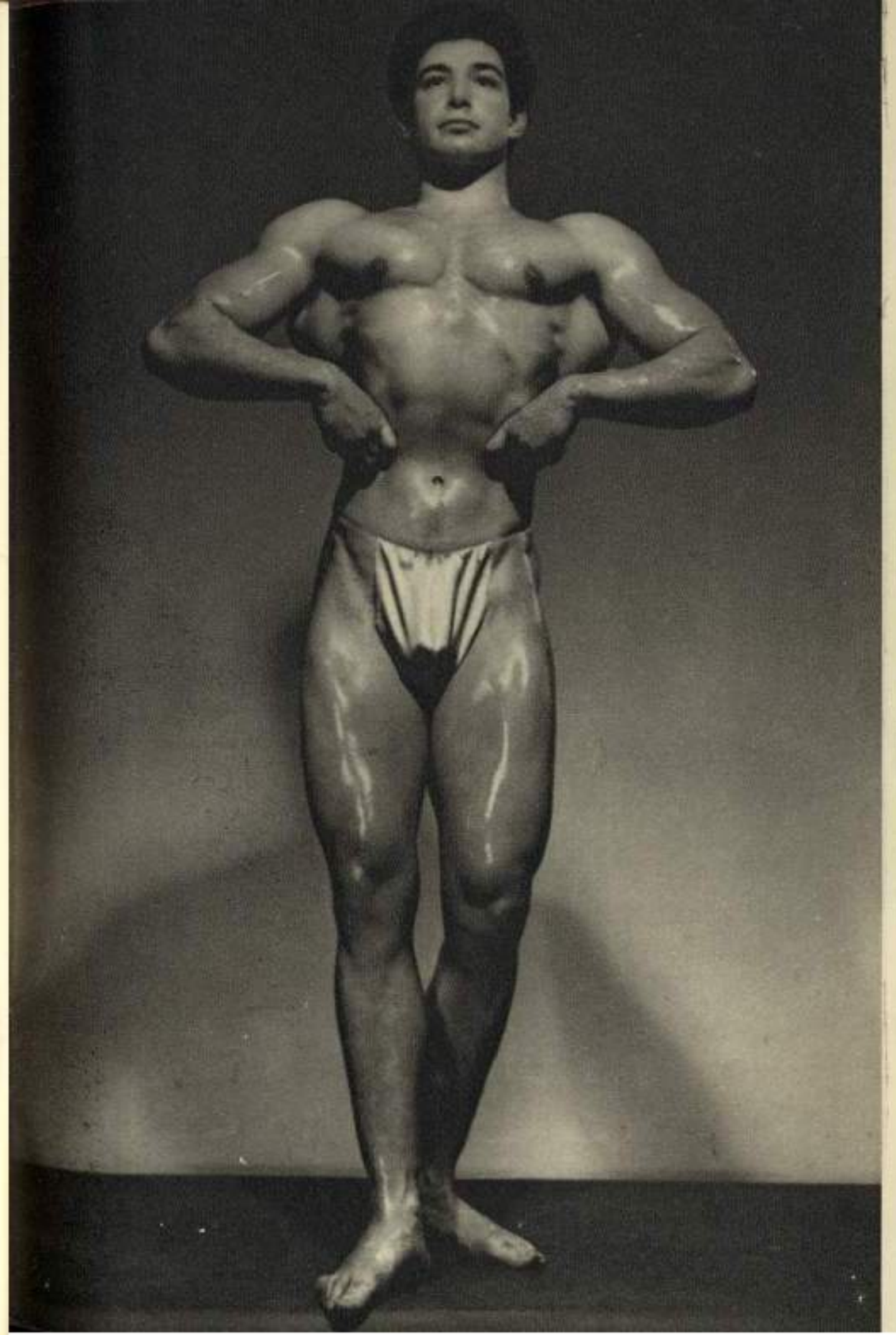

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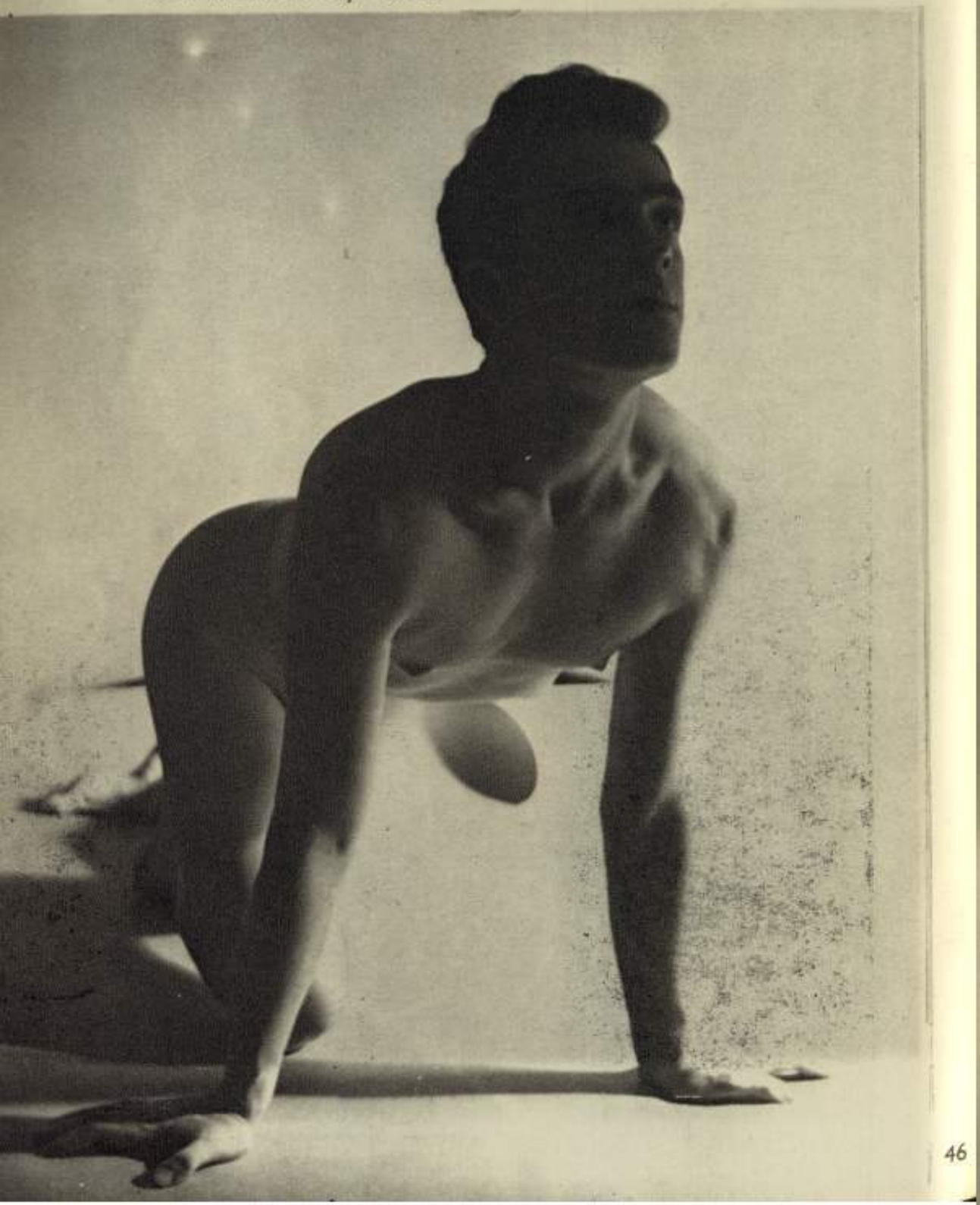

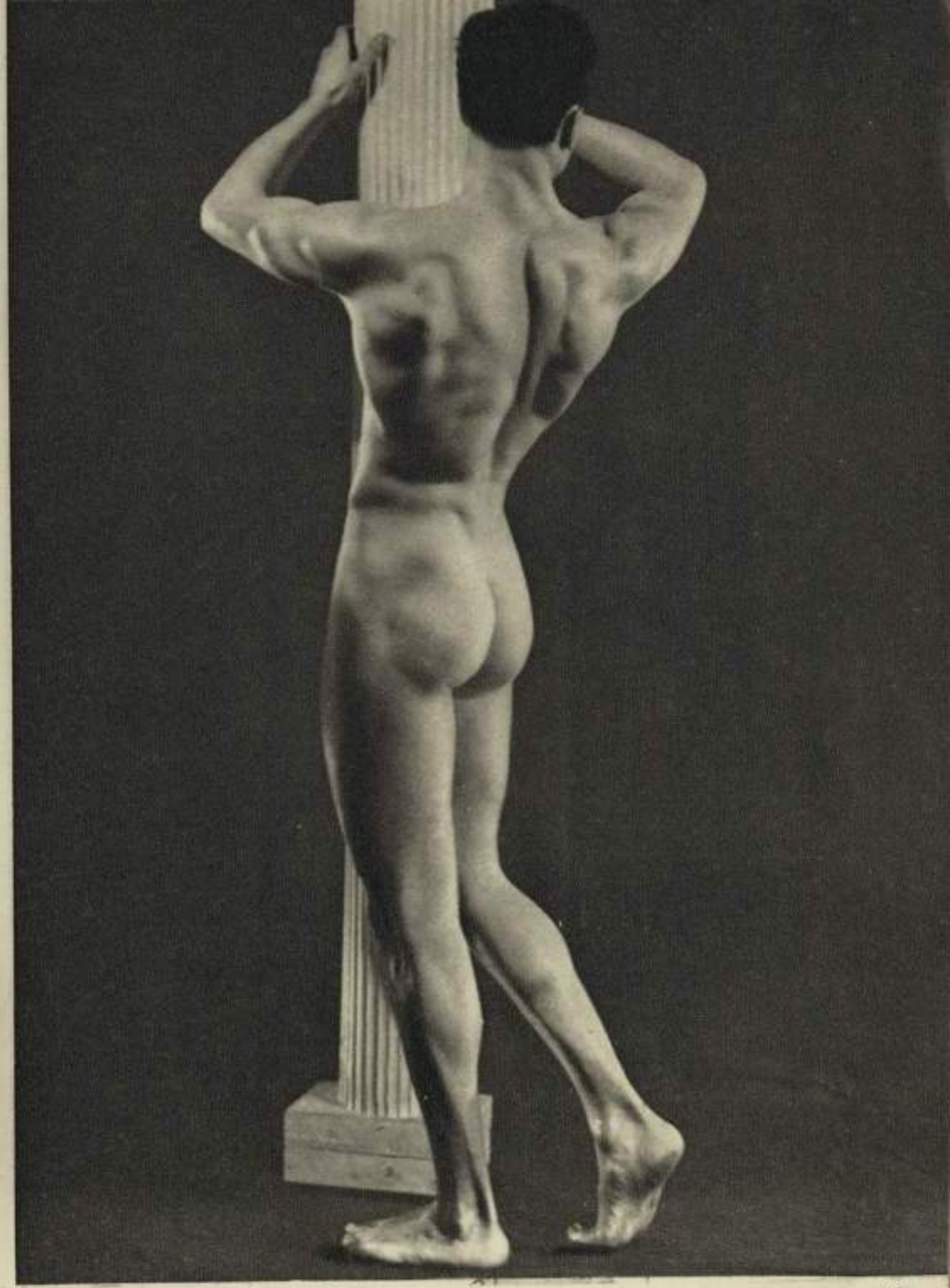

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